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The essay on Bunyan is one of the longest. It is Bunyan as the author of "Pilgrim's Progress" that receives the emphasis. "What gives vitality to the 'Pilgrim's Progress' is not its Puritanism as such, but rather its Christian spirit and more than this its profound humanity." Again, Bunyan "was no mystic in the vulgar meaning of that word, but a downright practical Englishman, who happened to be also a man of imaginative genius." Contrary to most opinions in general and Mr. Froude's in particular, Mr. Dowden believes "we could ill spare the second part of the 'Pilgrim's Progress.' . . . The manly tenderness of Bunyan's heart finds expression here as it does nowhere else."

Butler, the author of "Hudibras," is treated from a fresh and remarkably sane point of view. The poem "is a plea on behalf of what he thought his age most needed—good sense. The purpose of the whole is to put laughter to use in the cause of reason." And yet "the satirist of the Restoration was not among the sons of the prophet. . . . If in all his writings we could find one outbreak of noble charity, we should value at a higher rate the criticism of his remorseless intelligence."

But these fragmentary excerpts must suffice to give an imperfect idea of the illuminating spirit that fills these essays. It is a trained and virile intelligence dealing with matters literary and obtaining literary utterance.

WILLIAM SHAKESPEARE. Poet, Dramatist, and Man. By Hamilton Wright Mabie. With one hundred illustrations, including nine full pages in photogravure. New York: The Macmillan Company. 1901. \$3.50.

The modern attitude of Shakespearean criticism was introduced by Coleridge, that poet-critic of marvelous intuition and spiritual sympathy. He was the first successfully to oppose the notion long current of a *lusus naturæ*, or the "inspired idiot" theory. From that time on Shakespeare's plays were regarded as the result of the author's genius operating under natural laws—laws to be understood and interpreted in accord with psychological truth. The appearance of Mr. Dowden's "Mind and Art" of Shakespeare, and his

Shakespeare "Primer" was the beginning of a general popularizing of these ideas. Many others followed. Mr. Swinburne, Prof. Wendell, Dr. Brandes, and Mr. Sidney Lee are only a few names that could be cited. Latest of all is Mr. Mabie's present volume.

It is well to recognize at the outset the purpose of the work. We must remember that these pages were written first for the readers of *The Outlook*, and then gathered into a volume; that they were intended for a popularization of the poet—to make wider the modern appeal, to present an individual re-statement of a recognized method of interpretation, and particularly to emphasize the spiritual growth in the poet's art, as well as the imaginative, poetical, structural, and intellectual advance in his work. Apart from the personality that pervades the best of these pages, the real service of the volume lies in this emphasis upon the spiritual nature of the highest art and of Shakespeare's greatest work. In an age of Browning and Ruskin readers, the demand for the spiritual in art has become imperative; and it is but another proof of the universality of the great poet's appeal, that from a new point of view he is found satisfying the demands of new inquiries, as he has long held fascinated the differing minds of many generations. Each generation needs its own interpretation of any poem, and doubtless each generation reads much into the great poems of the world; but it is the supreme test of the *great* poet that he bears all these various interpretations and still seems inexhaustible.

That Mr. Mabie follows in the paths of those gone before need excite no wonder. His merit, indeed, is that, with full temptation to wander afield after many a passing theory, he follows well-marked paths as closely as he does. The special student will think that in points he is over-conservative and cares too little for the specific results of late investigation and theory in America and Germany; but if it be once for all understood that this is not his province and purpose, all will be clearer.

The English writers on the subject, Mr. Dowden and Mr. Sidney Lee, have influenced Mr. Mabie most deeply, and he

reflects the study of both. He admits with the latter that the Sonnets are, in part at least, early and experimental, but also believes with the former that they reveal a later personal history. "They express, if they do not literally report, a prolonged, emotional experience, culminating in a crisis which shook the very basis of his nature" (p. 276). Following Mr. Dowden's classification of twenty-five years ago, "Titus Andronicus" and Part I. of "Henry VI." are passed over hurriedly, as "pre-Shakespearean" in manner, while later criticism thinks Shakespeare's hand can be discerned in both of these plays, and, like Mr. Lee, assigns "Titus Andronicus" to a later date.

Mr. Mabie's spirit is sympathetic and catholic to a marked degree. Every one knows that he has lingered lovingly in the Forest of Arden, but it may not be suspected that he can also remain in town in the cheery company of Sir John Falstaff. "Shakespeare created a kind of English Bacchus at a time when every kindly fruit or grain that could be made into a beverage was drunk in vast quantities; and sack, which was Falstaff's native element, was both strong and sweet. . . . He is a creature of the elemental forces; a personification of the vitality which is in bread and wine; a satyr become human; . . . and he is saved from contempt at the end by one of those exquisite touches with which the great-hearted poet loves to soften and humanize degeneration" (pp. 238, 239). Admirably expressed, this portrayal of Falstaff is one of the most vital things in the book, and a touch like this is worth a new Life of Shakespeare. Such passages are touchstones. In speaking of "Antony and Cleopatra:" "It is the drama of the East and West in mortal collision of ideals and motives, and the East succumbs to the superior fiber and more highly organized character of the West. Cleopatra is the greatest of enchantresses. . . . This superb embodiment of femininity, untouched by pity and untroubled by conscience, has a compelling charm, born in the mystery of passion and taking on the radiance of a thousand moods, which melt into one another in endless succession, as if there were no limit to the resources of her temperament and the

sorceries of her beauty" (p. 337). These are purple patches, and there are many of them. However, the style is not everywhere so good, but is distinctly unequal where formal statement alternates with spiritual portrayal.

Where Mr. Mabie lays his emphasis is seen in chapter XV., on "The Ethical Significance of the Tragedies," and perhaps there is a tendency to see in the poet's work something of the critic's individual point of view. But it is profoundly true that the great tragedies, where the complete merging of life and art is attained, "disclose the ultimate harmony between spirit and form." And it is no less true that Shakespeare "was primarily and always a poet."

The comparison between the stages of development of the Hamlet idea in Shakespeare's mind, and that of Faust in Goethe's, is a natural and happy one, though, like all parallelism, it must not be carried too far. "There is reason to believe, also, that the story found a lodgment in his imagination at an early day, and that it slowly took shape, widening in its significance with his experience, and striking deeper root in the psychology of the human spirit as his insight into life deepened" (p. 303). But these illustrations must suffice.

A queer slip is made in classing Chaucer's "Troilus and Criseyde" as one of the "Canterbury Tales" (p. 317).

There remains only to speak of the abundant illustrations—characteristic of the modern book—and the excellence of type and paper, which go to make a handsome volume.

EUGENE SCHUYLER. *Selected Essays.* With a Memoir by Evelyn Schuyler Schaeffer.

ITALIAN INFLUENCES. By Eugene Schuyler. New York: Charles Scribner's Sons. 1901. Each, \$2.50.

Mr. Eugene Schuyler was an interesting figure in American diplomatic history. To the reader he is perhaps best remembered by the "Life of Peter the Great," which first appeared as a serial in *Scribner's Magazine* twenty years ago. Russia and Russian life and history became his first genuine diplomatic and literary interest, and, looking over